The Workshop.

A Monthly Journal, devoted to Progress of the Useful Arts.

EDITED BY
I. SCHNORR AND OTHERS.

No. 31. NEW SERIES.

THE LION AS AN ART-SUBJECT.*

By CONSTANTINE UHDE.

The acquaintance of the Romans with the lion, and we may add, its popularity, was in advance of that of the Greeks. Neither in Italy however, nor in Greece was the lion to be seen in its natural, savage condition. On the contrary, it was brought from their African provinces, first by Pompey and then by the Emperors, in order to amuse the Roman people with the magnificent spectacle of a lion-fight in their Amphitheatre.

Pompey exhibited a spectacle in which were engaged from five to six hundred lions, eighteen elephants and four hundred and ten other wild beasts. In the spectacle which Augustus produced in the year 5 A. D. thirty six crocodiles were killed in the Flaminian circus which was laid under water for the purpose. Many representations of these shows are extant, but they have, for the most part, no artistic value.

Of the best designed lions' heads of Roman art fig. 8 shows one from the cornice of the temple of Antoninus and Faustina at Rome, which is remarkable for its magnificent features and its strongly marked and most effective modelling. The regularly designed tufts of the mane, the strongly arched Roman brow and nose, are highly characteristic. A second head (fig. 9) executed in marble, belonging probably to an antique sarcophagus, is dissimilar to the first in every point. The naturalistic treatment of the head, as well as of the mane, is in strong contrast to the other, and might therefore be supposed to belong to the modern or renaissance period. It has an unmistakeable resemblance to a human head, and might very well be taken for the portrait of a ruined speculator on the Roman Bourse.

The portraiture of the lion however, and especially of the head, declined with all other branches of Roman art, when in the last centuries of its imperial power it gave rise to inferior and frequently deformed productions.

Christianity has adopted the lion as one of her symbols in various respects, and has even chosen it as an attribute for her saints.

Mark, the second Evangelist, begins his gospel with John the Baptist, "the voice of one crying in the wilderness". Hence his symbol, the lion, which, like John is a denizen of the wilderness, and was to the Jews a striking representation of it, for eastward from Jordan to Euphrates the desert continues, while southwards it is visible from the heights of Jerusalem, and extends towards Egypt as far as Pelusium.

The lion of S. Mark symbolises also the Resurrection of our Lord: hence the Gospel of S. Mark is read on Easter day.

Equally with the dragon is the lion the symbol of the evil one and the tempter, the enemy of God and His Church, and young lions are, consistently with this, symbols of the deluded victims and disciples of the devil. On the other hand, as we have already shown, the lion has a good signification, and is the allegorical emblem of our Saviour as the "Lion of the tribe of Judah" and as a sleeping guardian of the Church. Heider's charming work "on animal symbolism and the symbol of the lion", treats of the lion as the emblem first of the Saviour, secondly of the devil, thirdly as the guardian of holy places, and fourthly of Christian legends.

As the Christian symbolism of the lion has directly opposite significations, sometimes representing Christ, and sometimes Satan, the plastic form has had a difficult task in rendering nature herself. For without taking into consideration that the early Christian and

* See page 465 *ante*.

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Romanesque sculpture stood comparatively on a very humble footing, we might have expected that something more would have been preserved of the lineaments of the original. But the physiognomy of the lion gradually loses more and more of its animal aspect, and tends, though quaintly, to the human. Fig. 10 for example, shows a purely human form of skull, a large, shapeless, protruding eye, a curled whisker and a double beard.

An example from the beginning of the eleventh century is a lion's head as a knocker at the brass gate of the Cathedral at Hildesheim, executed by Bishop Bernward, showing similar characteristics (fig. 11).

The use of the lion's head as a knocker, and thus as a guardian, occurs frequently in the middle ages, and was known also in more ancient times, for there are found on several Lycian tombstones forms very similar to those given here, and like those on the bronze gates of the Cathedral at Aix la Chapelle.

At the close of the Crusades, the lion was introduced into armorial bearings. Fig. 12 gives a representation of the oldest armorial lion of the *Welfs* from a relief in sandstone of the old Monastery of Steingaden, a *Welf* establishment in the Bavarian *Oberland*, of the twelfth century. Before this time we cannot cite any example of the lion among the countries of the North, and we may conclude that they were ignorant of it until it was brought to their notice through the Crusaders, in its Southern home. From this time the armorial lion demanded a special study, with all its wonderfully distorted limbs, its double tail, its lean body and other unnatural combinations, which though strictly heraldic, are far from beautiful.

One of the finest mediæval figures of a lion is that erected by Henry the Lion on the tower of Brunswick after his return from the holy land in 1172 (fig. 13). It is represented as standing in repose, with open jaw, in a rather stiff position, looking straight before it, with a mane like a collar, its tufts sharp pointed and in regular repetition, not unlike the Assyrian style, and the whole design showing hard and angular forms.

One hundred years later, 1260, the celebrated stalking lions under the pulpit of the Baptistery at Pisa were executed by Nicolo Pisani, in much more naturalistic position and design. They bear the columns of the pulpit, and form its supports, as symbols of strength, and so of the Word of God which is proclaimed from it. In this may be seen a delicate foreshadowing of the later creation of the early Renaissance. Very remarkable too is the employment of the lion's head for water spouts, and it can hardly be considered as any thing more than a mere ornament chosen for its intrinsic beauty, unless indeed it is to be taken as the emblem of fecundity, which is the idea expressed by abundance of water in southern countries, as well as the symbol of the aridity and loneliness of the desert; and it may be so, in as much as the constellation of Leo is just that which shines in the zenith of Heaven at the period of the inundation of the Nile.

From the æra of the Greeks and Romans, it has been used for water spouts, and the Gothic also can show examples of the same. Fig. 14 shows the cast of a head in lead, from the beautiful fountain of the marketplace of the *Altstadt* in Brunswick, erected in 1408. The unknown artist has decidedly taken the head of Henry the Lion as his model, as the ears, eyes and mane plainly prove, but by certain supposed improvements, which only make matters worse, he has transformed the king of beasts into something very like an ape or dog.

A similar head, but scarcely to be recognised, being distorted into an absolute monster, is used, cast in bronze, as a latch to the door of the new church at Wolfenbuttel 1648 (fig. 15). The Renaissance can exhibit many beautiful and generally naturalistic specimens of the lion, but it would exceed our limits to bring forward, as we could easily do, a host of examples. We will only mention the four lions' heads on the inside of the bronze gate of the Baptistery at Florence, executed by Ghiberti at the beginning of the fifteenth century, and which show to what advantage the lion's head may be exhibited both in profile and *en face* to ornament one and the same surface.

The *Rococo* period, as we have seen by the before mentioned specimen of a knocker at Wolfenbuttel, produced some awful creations which resemble human masks quite as closely as lions' heads.

But modern art has again restored the king of beasts to the position which rightly belongs to him as an art motive. The first artists of our time have not shrunk from employing the lion as a fit subject for their chisel.

Thorwaldsen is represented by the lion of Lucerne; Rauch by that on the monument of king Max Joseph at Munich; Halbig by the group on the Victory gate of the same city, and the present age can show a host of well executed statues. And, although the study of nature serves as the *point du depart* and the foundation for our modern art, and it cannot be denied that a realistic reproduction of an object has its charm, and possesses an advantage over a conventionally represented figure, still even this may be carried too far. In this respect Sir Edward Landseer in the four lions at the base of Nelson's statue in Trafalgar Square, has produced specimens of the naturalistic, which surpass everything else, and cannot be too strongly condemned (fig. 20). For above all things an artist should remember that he has to transfer nature into another material, in this case, into bronze. The mane should not be represented as thousands of fine threads of bronze wire, nor, on the other hand, should the metal be left in heavy shapeless masses to represent the flexible, deeply furrowed mane, which, in the dull dark color of the bronze, appears coarser and heavier than in a brighter material which would throw out stronger shadowing.

Thus it is with Sir Edwin Landseer, who seems to have curled and combed the lion's mane, and thus entirely missed both its character and that of the bronze.

Notwithstanding all this exaggerated attempt at the utmost possible reproduction of nature, the artist has

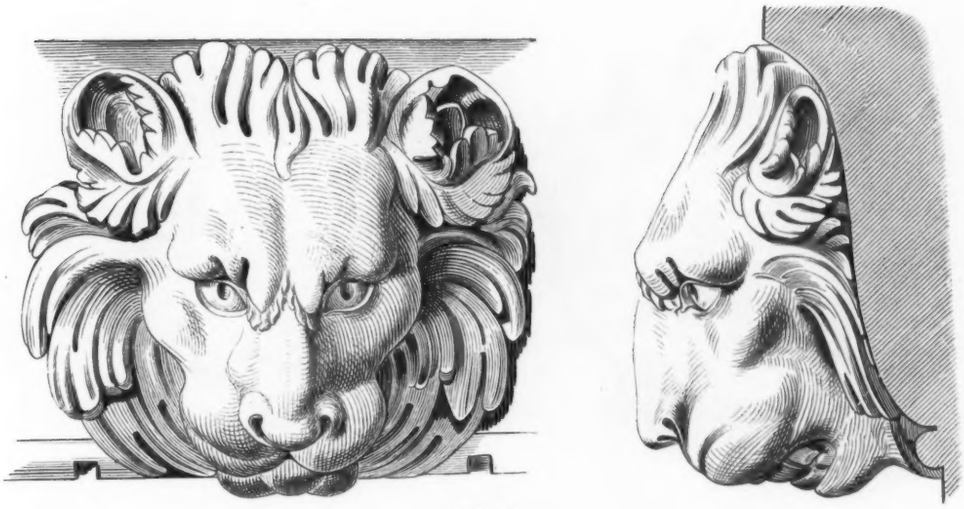


Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

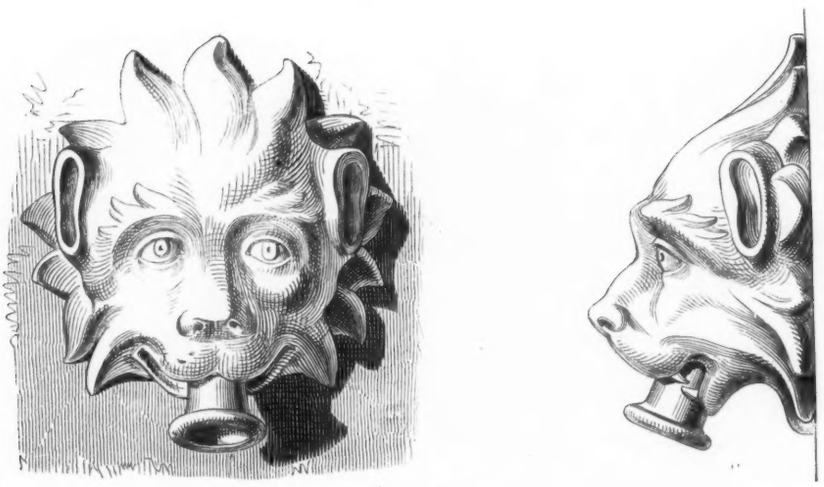


Fig. 14.

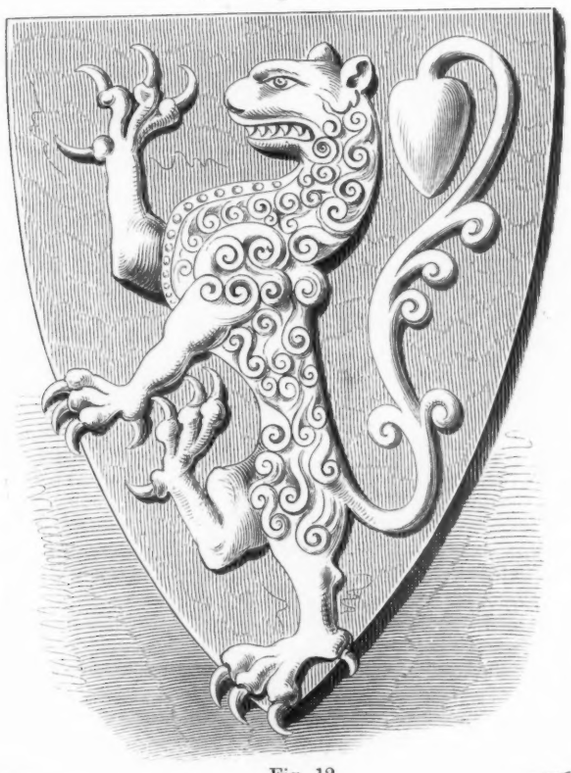


Fig. 12.

Fig. 15.

Fig. 13.

Fig. 16.

Fig. 18.

Fig. 17.

Fig. 19.

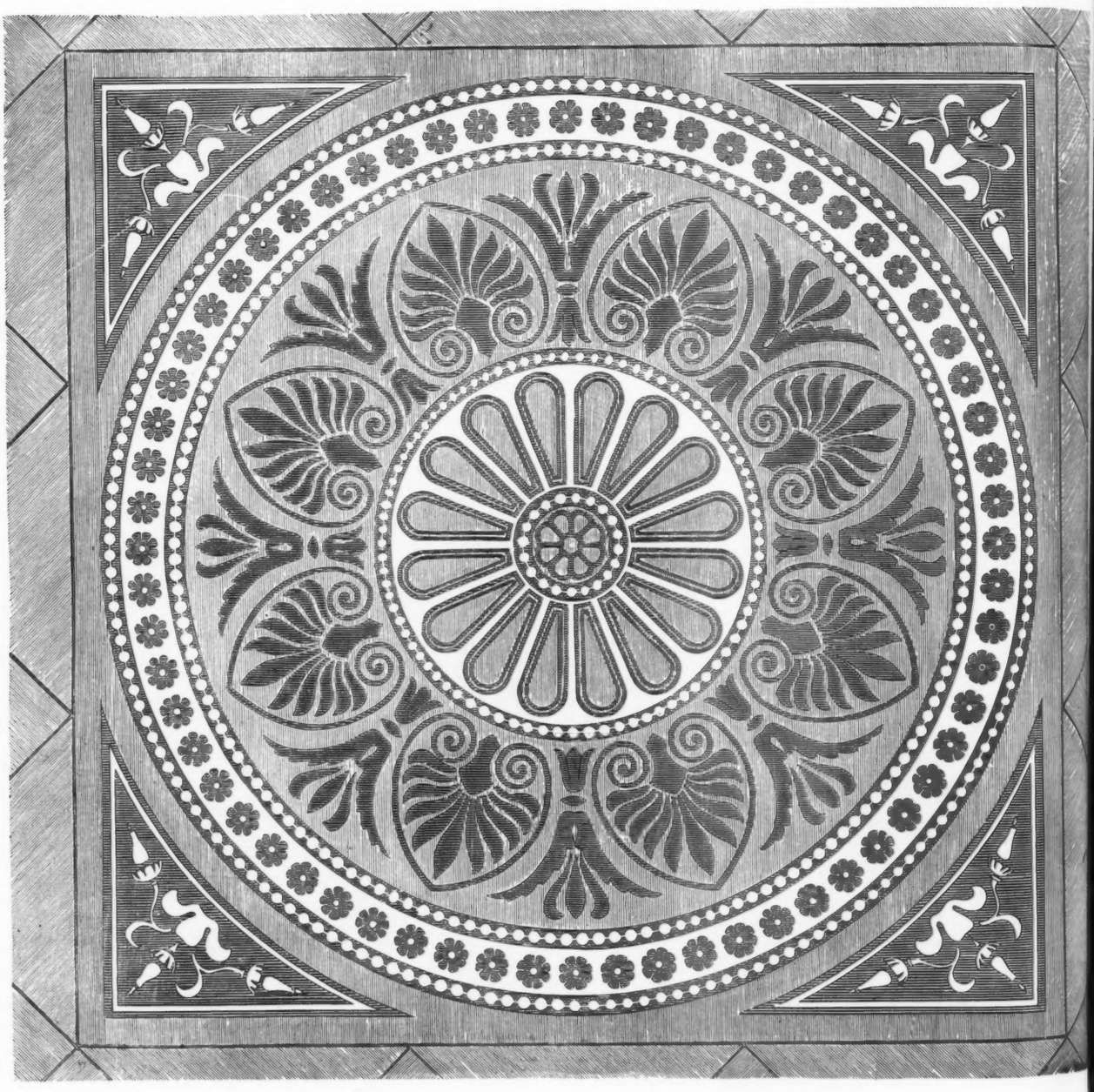
Fig. 20.

Fig 21.

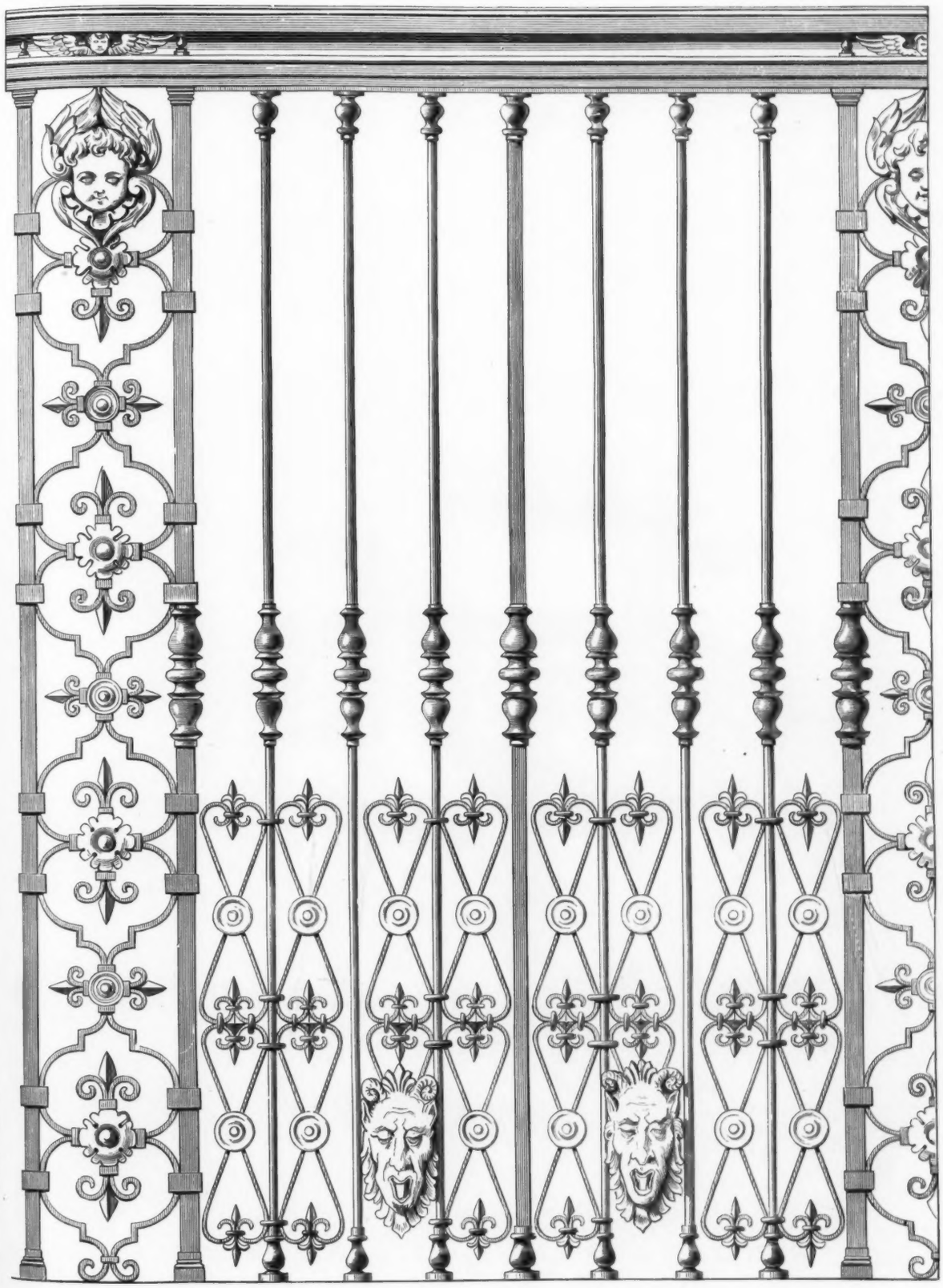
Fig. 22. (P. P. Rubens.)

overlooked one principal point, he has given to the king of beasts the eye of man. The small, round, deepset eye of the lion is changed into an oval, with the lids and horizontal position peculiar to man. He no doubt felt that it was not in his power to reproduce in the metal that which gives all its life and expression to the eye, namely the brilliancy and fire of the iris: he was therefore obliged in order to impart character to his great shapeless animal, to endow it with the human eye as the only means of giving life and intelligence, at the last moment, to the stiff and lifeless mass.

When Kaulbach, in his celebrated illustrations of Gœthe's Reineke Fuchs (fig. 21) gave to all his beasts, even down to the donkey, an idealised human expression, he was perfectly justified: his object was not to produce the portraits of the animals, but under their figures to characterise the virtues, passions and vices of mankind. But the blame which attaches to the great English painter as a sculptor, is due to almost every artist of every time, when they have attempted the portraiture of the lion. They have instinctively given him a human expression, in order to raise him above the level of the animal world, and by that means to represent him as the absolute monarch of the animal kingdom.

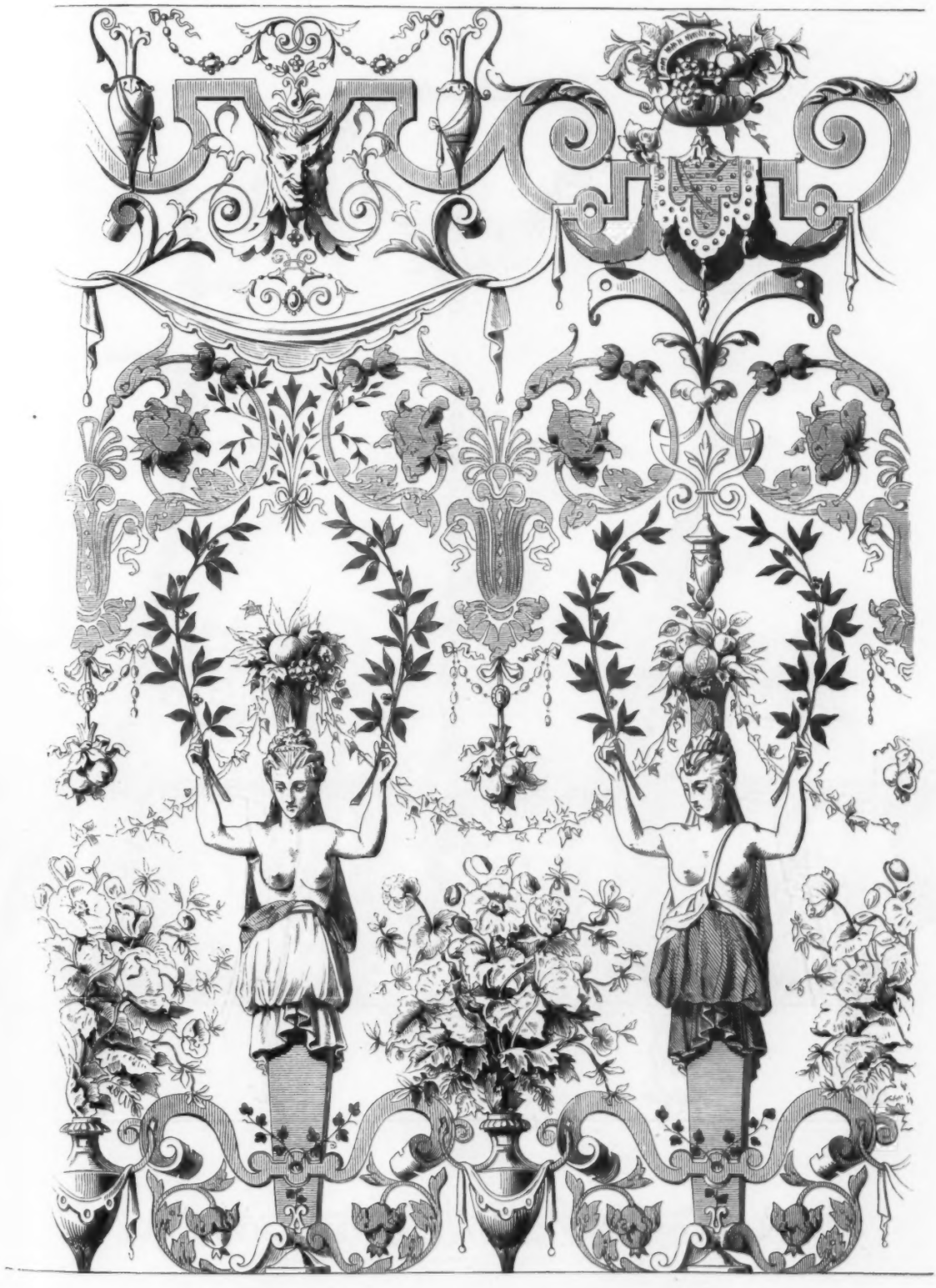


No. 1. Central Portion of Parquet Floor in Oak, Purple-wood and Maple.
Details No. 11 of Supplement.



No. 2. Gate in Wrought Iron and Brass from Screen of High Altar of S. Maria Church of Riva. Sixteenth century.

No. 3. Arm-chair designed and manufactured by Mr. Fr. Schœnthaler, Vienna.

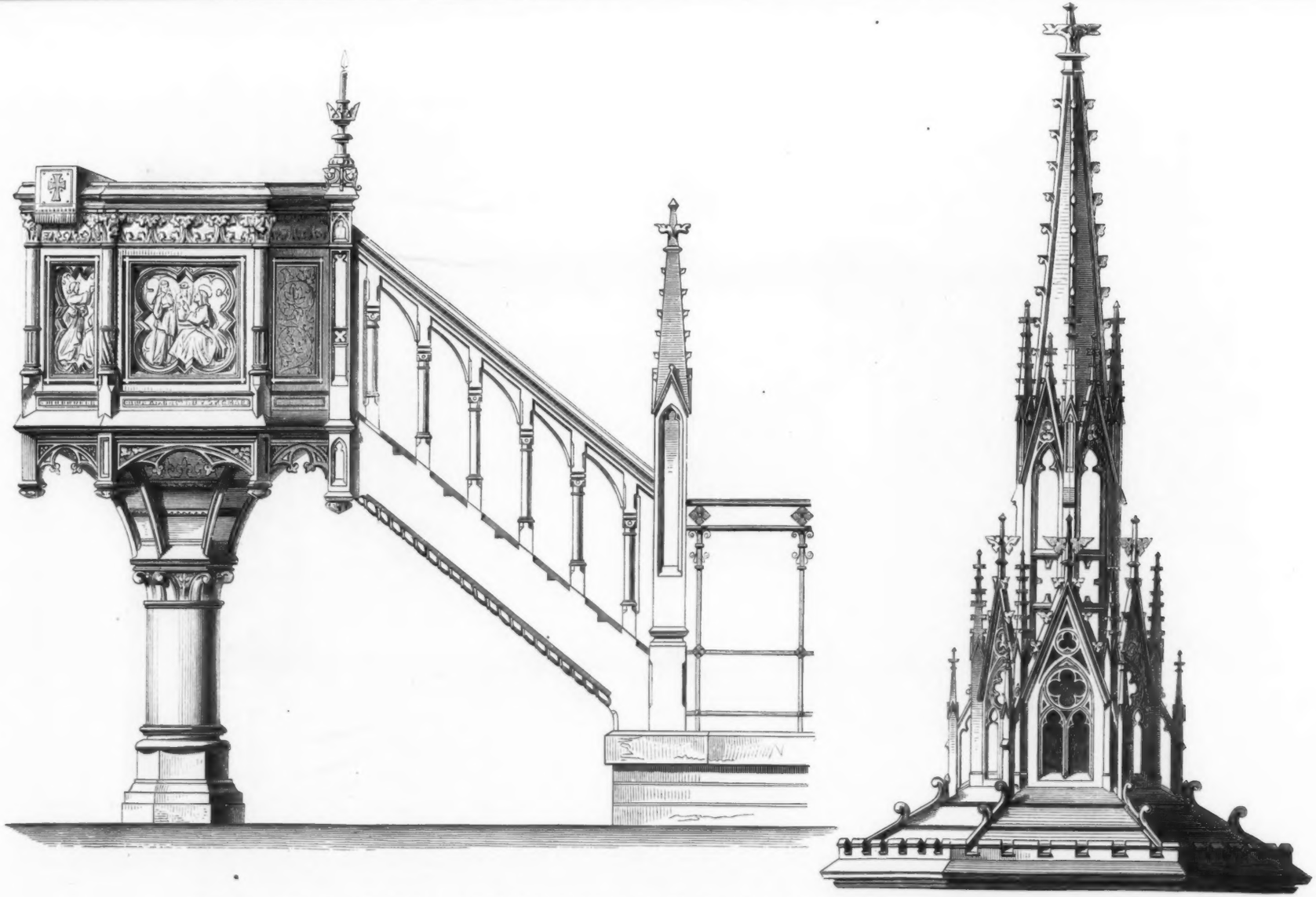


No. 4. Surface Ornament for a Vestibule designed by M. Trilhe, Archt., Paris.

No. 5. Cruet Stand in Silver and Crystal designed by M. Paul Bénard, Archt., Paris.
Head of Minerva and olive branches suggesting the oil, head of Bacchus and vine the vinegar.

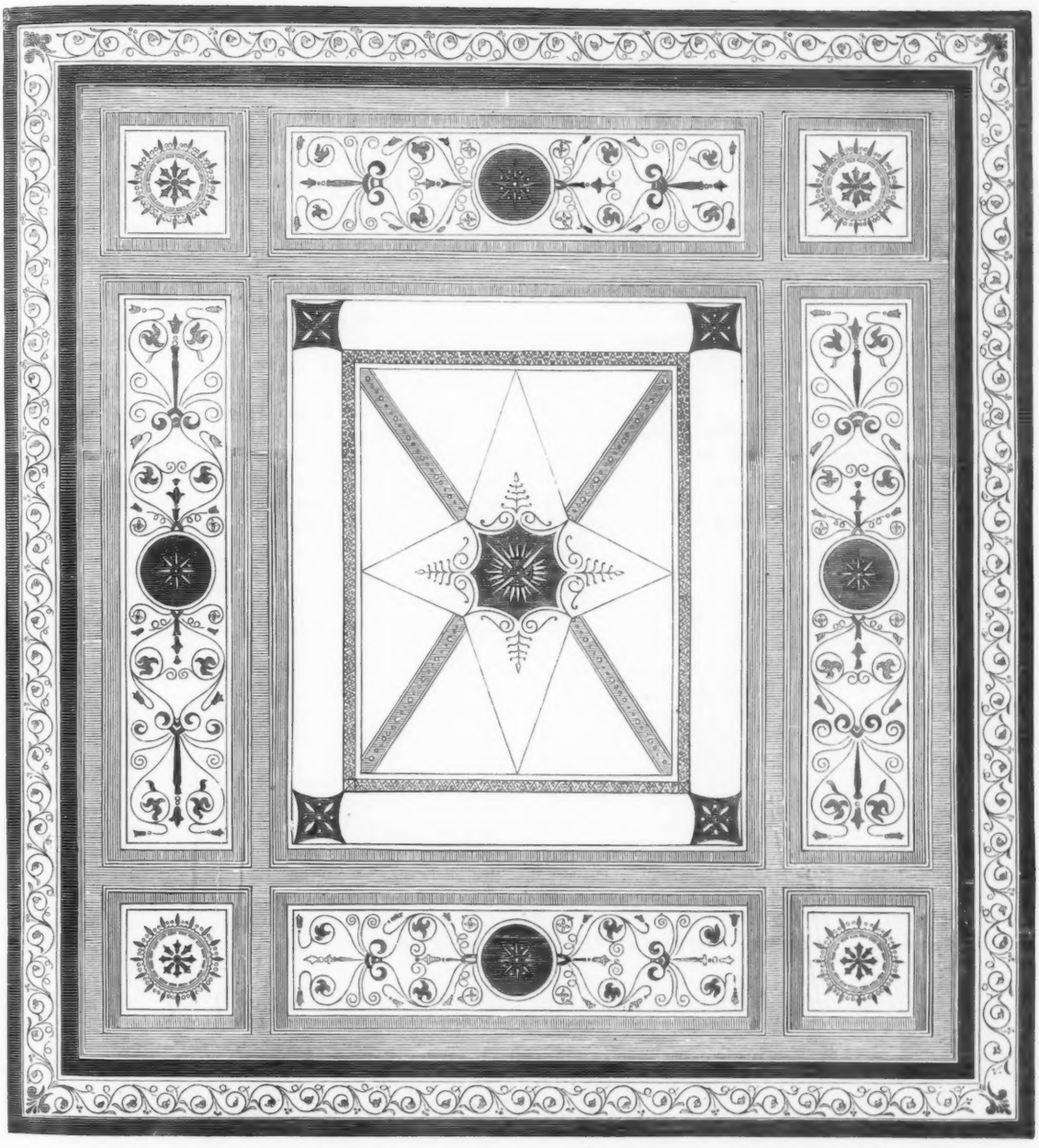
No. 6. Design of Night Lamp with revolving Globe indicating the time, by Prof. Wolanek, Vienna.
For section see Supplement No. 10.

Nr. 7. Bronze Font manufactured by Messrs. Schæfer and Hauschner, Berlin from the design of Mr. A. Jungermann, Berlin.



No. 8 u. 9. Design of Pulpit for the *Stadtkirche* in Malchow by Mr. Daniel, Archt. Carved in oak, chamfers and mouldings painted in blue and red, ornaments relieved by gold ground, panels filled with paintings on diapered gold ground.
Details Nos. 6—9 of Supplement.

Nr. 10. Design of Flower-stand, in different colored wood by Mr. C. Berger, Architect, London.
Details Nos. 1—3 of Supplement.



Nr. 11. Painted Ceiling designed by M. A. Normand, Archt., Paris. Colors: red, green, yellow and white.
Details Nos. 4 and 5 of Supplement.

VARIOUS.

Value of Art-objects in ancient Rome.

In the third part of L. Friedlander's "Manners and customs of Rome from the times of Augustus to the fall of the Antonines" (Hirzel, Leipzig) are found some notices of the prices given by the wealthy Romans of that period for works of art: they will not be without interest at the present moment, the most flourishing time perhaps ever known for commerce in these articles. Very strange to us appears their frequently adopted method of estimating bronze figures by the pound weight, the price of which was usually about 4 denarii. Our estimate, nowadays is by the intellectual pound, which alas, cannot be so strictly subjected to the scales. The figures could be obtained at so cheap a rate on account of the continually increasing production of them in whole sale manufacture, especially statues and monuments. In the time of Alexander the Great the average price of a statue seems to have been 3000 drachma (£ 117,, 18 s.). Dio of Prusa gives 1000 drachma (£ 39,, 6 s.) as the price for which a bronze statue might be had, or even 500 (£ 19,, 13 s.). For several statues of emperors and deities the price ranged from 3000 to 10000 sesterces (£ 32,, 12 s. to £ 108,, 15 s.). Tarifs were suspended in the factories and magazines for purchasers and commands. As to the honoraires of the artists we know that Lucullus ordered a statue of Felicitas from Arsecilaus a sculptor whom be patronised, the price of which was to be 60000 sesterces, (£ 651,, 10 s.). The same artist once sold a model of a milkjug for a talent (£ 135,, 15 s.).

Graphotyping.

The art of graphotyping, of which the *Times* gives the following description, had its origin in the accidental discovery, by Mr. De Witt Hitchcock, an American engraver, that it was possible to remove the white surface of an enamelled visiting card by means of a brush, leaving the inked letters in relief. He was hence led to conceive the idea of drawing upon a surface which might be similarly treated, so that the lines of the artist should remain prominent and capable of being copied by stereotype or electrotype, in a form that could be printed from in the usual way. For this purpose a surface is prepared by placing a layer of finely-powdered French chalk upon a zinc plate. A thick steel plate is then placed upon the powder, and the whole subjected to very strong pressure, equivalent to that of a weight of from 80 to 100 tons, in a hydraulic press. By this pressure the powder is compacted into a slab of a perfectly smooth surface, and of moderately coherent texture. The slab is further strengthened by being moistened with size and dried in a hot chamber, and is then fit for the draughtsman, who draws upon it with a peculiar ink prepared for the purpose. The ink has two chief qualities. It remains fluid in the brush, so as to flow readily; but when deposited on the chalk it dries very rapidly, and hardens the chalk in drying. Hence, when a sketch is completed, the chalk lying between the lines can be rubbed away by a dry brush, while the lines themselves resist the friction and remain prominent. As soon as the interspaces have been cleared out to a sufficient depth, the plate is saturated with a chymical solution which renders it as hard as marble, and is then ready to furnish the mould for an electrotype. For this, a flat dish of sufficient size is filled with a melted mixture of beeswax, stearine, and lampblack, and as soon as the composition is sufficiently set, it is dusted over with finely-powdered plumbago, and the chalk plate is placed upon it face downwards, and hydraulic pressure is applied to force the composition into every line and point. The chalk plate is then lifted out, and the wax mould is placed in the cell of a galvanic battery, where copper is deposited upon it in the usual way. The copper is backed up with type metal, fitted to a wooden block, and the plate is then complete and ready to be used in an ordinary letter-press printing-machine. In this way plates for book illustration may be produced at small expense, and with the merit that they are absolute fac-similes of the work of the artist. Every line placed by him upon the chalk will be reproduced in the print with unimpeachable fidelity; and with no possibility of being altered or distorted in any of the intermediate processes. Besides this, the art is applied also to the reproduction of photographs; or, more correctly, the action of light is employed to supersede the work of the draughtsman upon the chalk. By this means accurate copies that are either larger or smaller than the originals can be obtained. The electrotyping cells derive their force from a magneto-electric machine, worked by a small steam engine; and the same machine feeds also an electric light in the photographing room, by which the operations are rendered independent of the solar beams or of the frequent murkiness of the atmosphere. Processes of colour printing have been lately introduced, and for these the principle of exact reproduction seems likely to be of great value. Some very good coloured cards and coloured pictures for advertisements were exhibited by the Graphotyping Company, at their works, but, perhaps, the most interesting work of this description has been in the way of designs for pottery supplied to Messrs. Minton, and transferred to tiles, dishes, and wares of various kinds. Patterns are also made for japanners of toilet hardware, and the possible applications of the graphotyping art seem to extend to almost every kind of decoration.

Photographic Toilet and Hat Rack.

A unique und ornamental design for a hat rack has been devised by Mr. William, Mc Eutyre, of North East (Erie Co.), Pennsylvania. It consists of a hat rack, which can either be suspended from the side of a wall or supplied with a suitable stand. At the sides are brackets for the supports of vases or toilet bottles. But the most novel feature of the design is that each of the pegs or supports for hats, coats, etc., has a place provided in the end, for the reception of a circular photograph, about two and a half inches in diameter. A family picture gallery may thus be placed in the rack, or the vacancies may be supplied with views of public places or other objects of interest.

Mr. Josiah Partridge, of 368 Pearl street, is the sole agent for New-York. *Scientific American.*

Ether Glue.

An excellent liquid glue is made by dissolving glue in nitric ether. The ether will only dissolve a certain amount of glue, consequently the solution cannot be made too thick.

The glue thus made is about the consistency of molasses, and is doubly as tenacious as that made with hot water. If a few bits of india rubber, cut into scraps the size of buckshot, be added, and the solution be allowed to stand a few days, being stirred frequently, it will be all the better, and will resist the dampness twice as well as glue made with water.

Scientific American.

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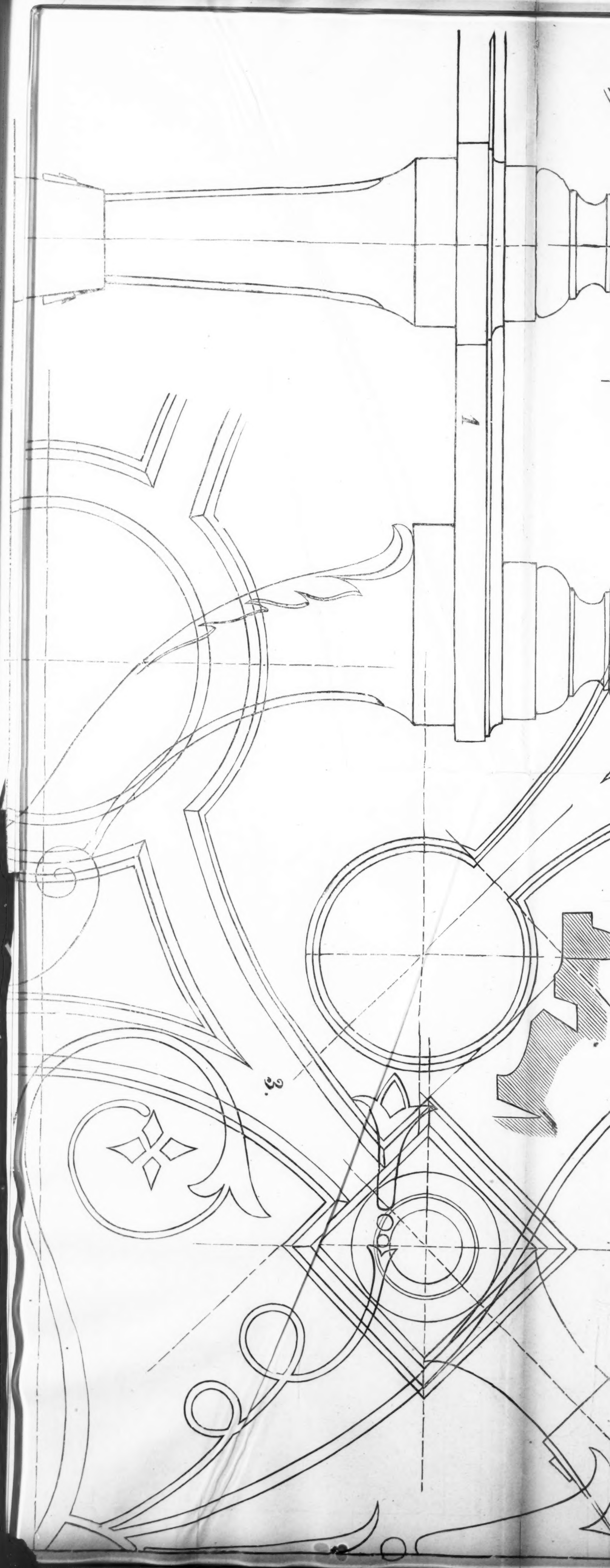
Hanging Paper.

Carbolic acid is recommended by the »Journal of Applied Chemistry« as an ingredient in the paste used, as it will prevent the annoyance of insects and the sour smells frequently experienced in rooms newly papered.

FIG. 1 PART 1



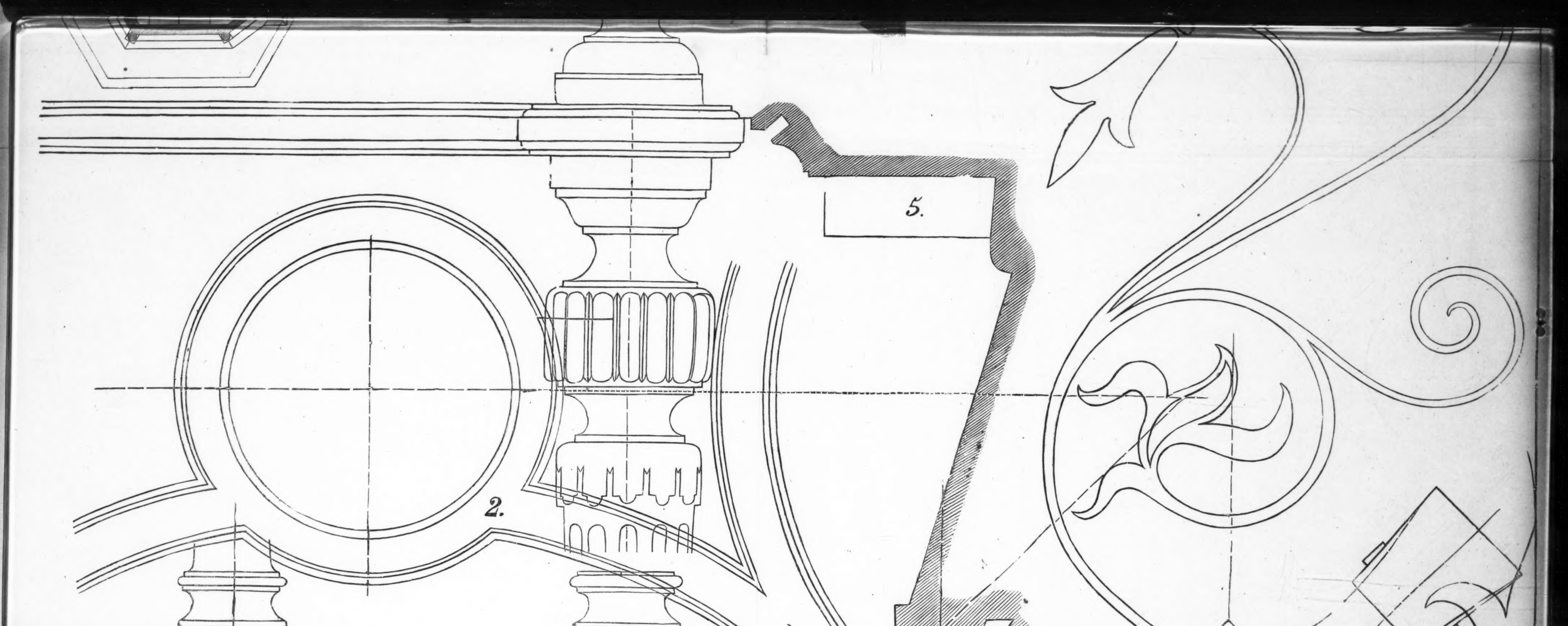

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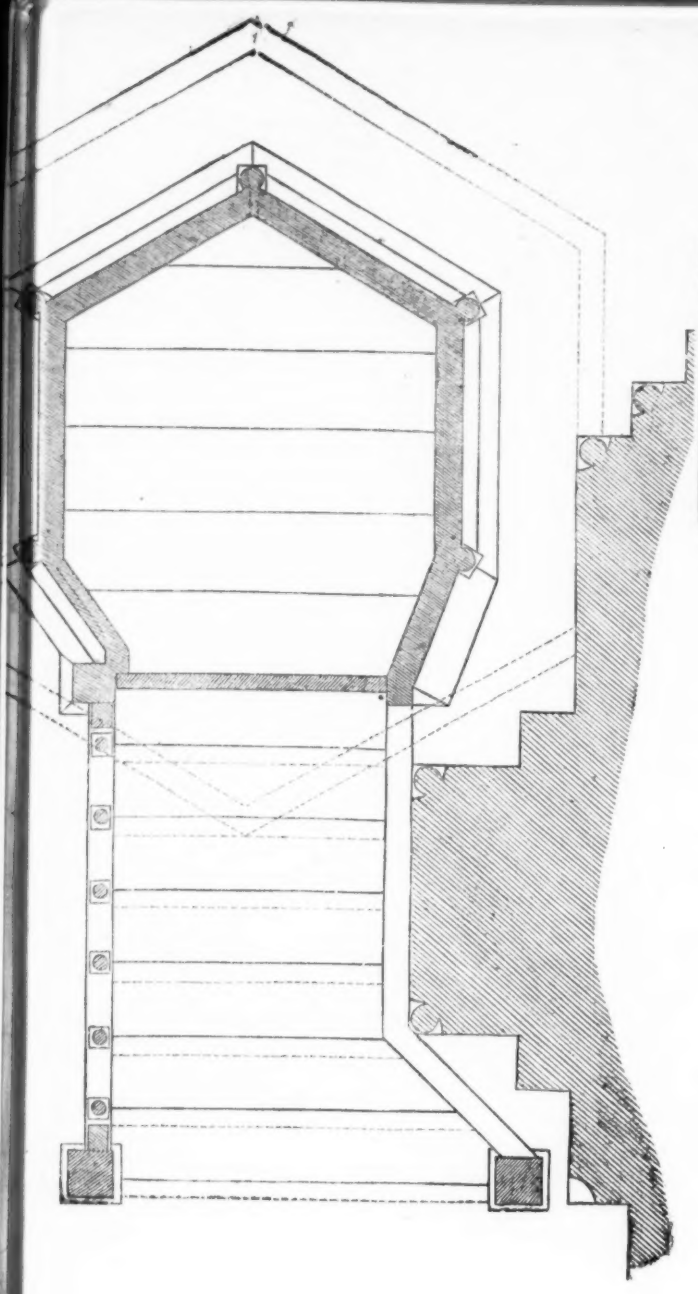
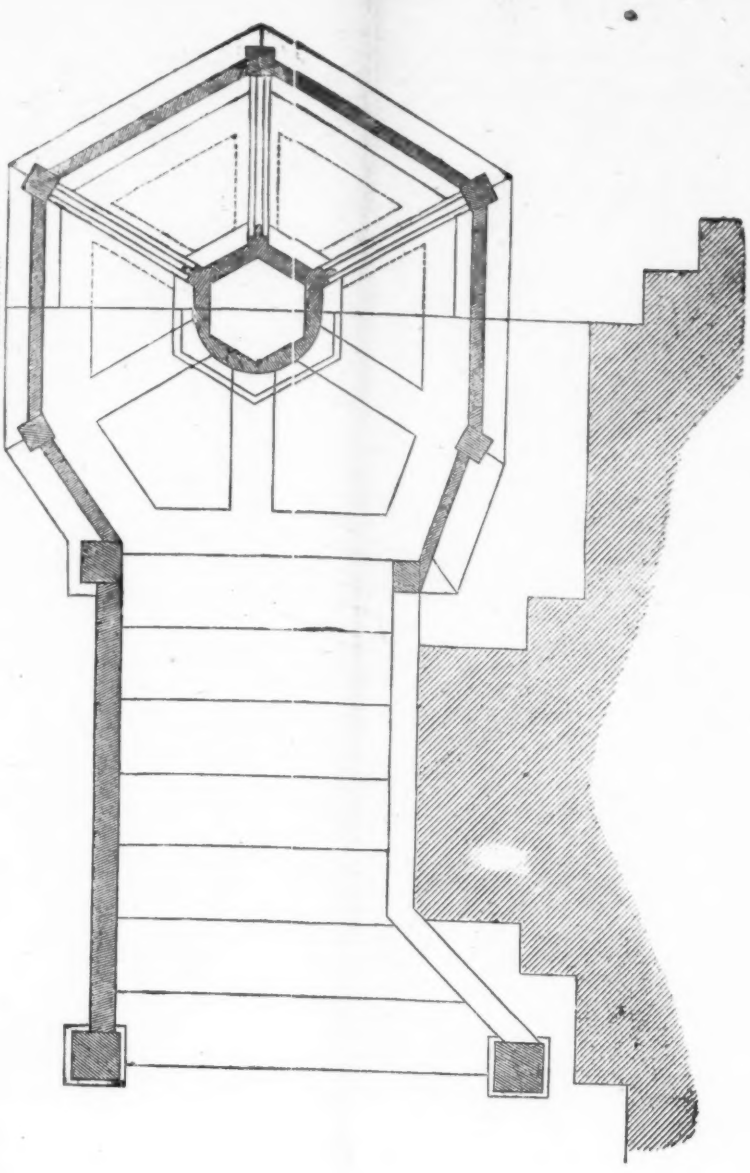
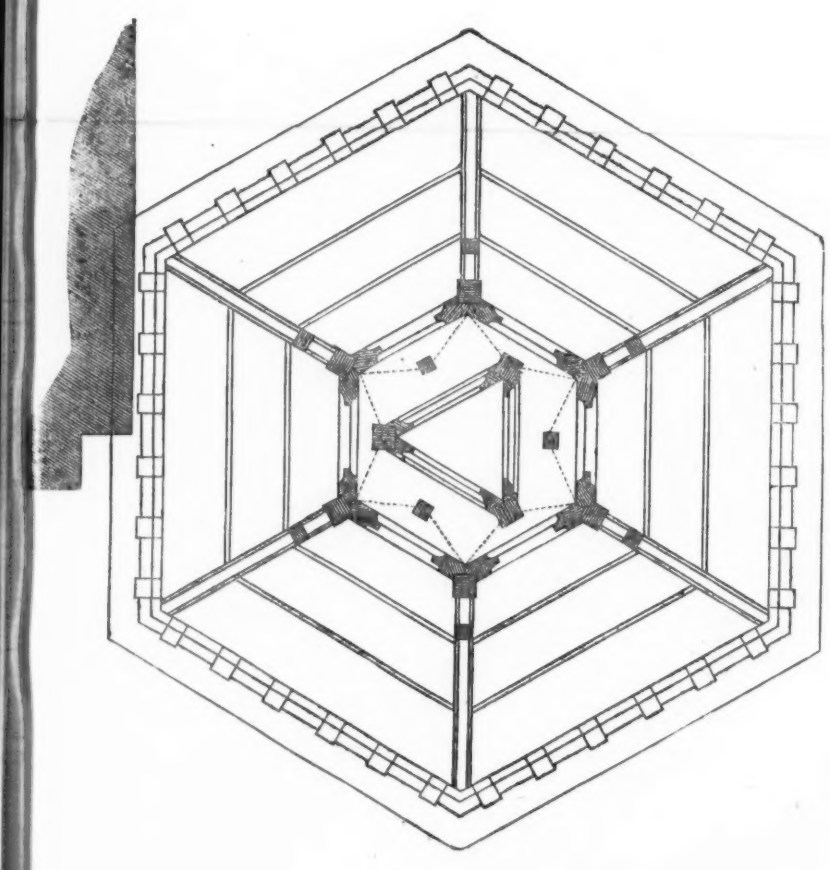
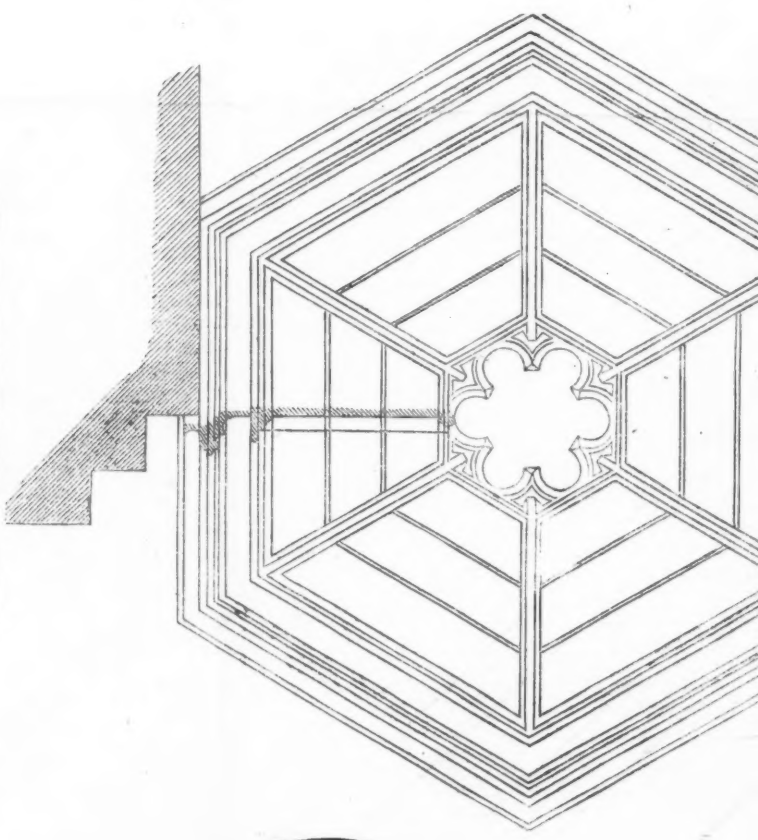
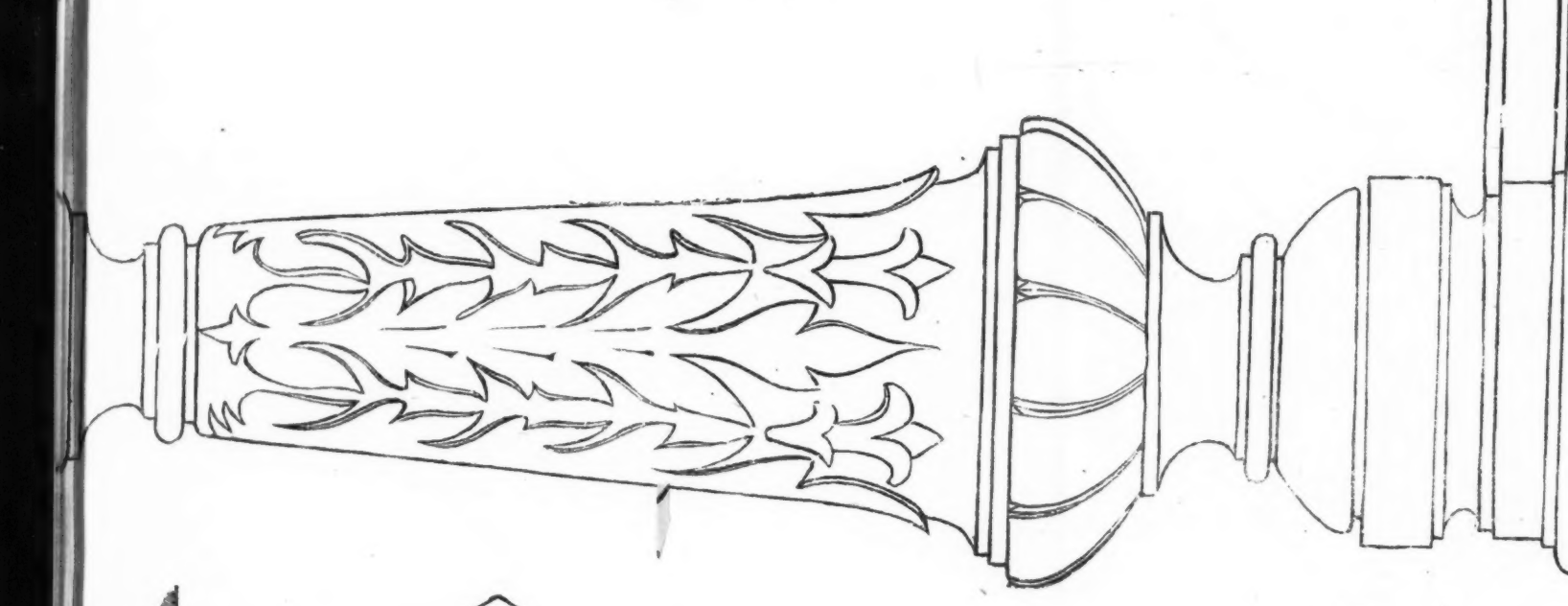
FIG. 1 PART 2

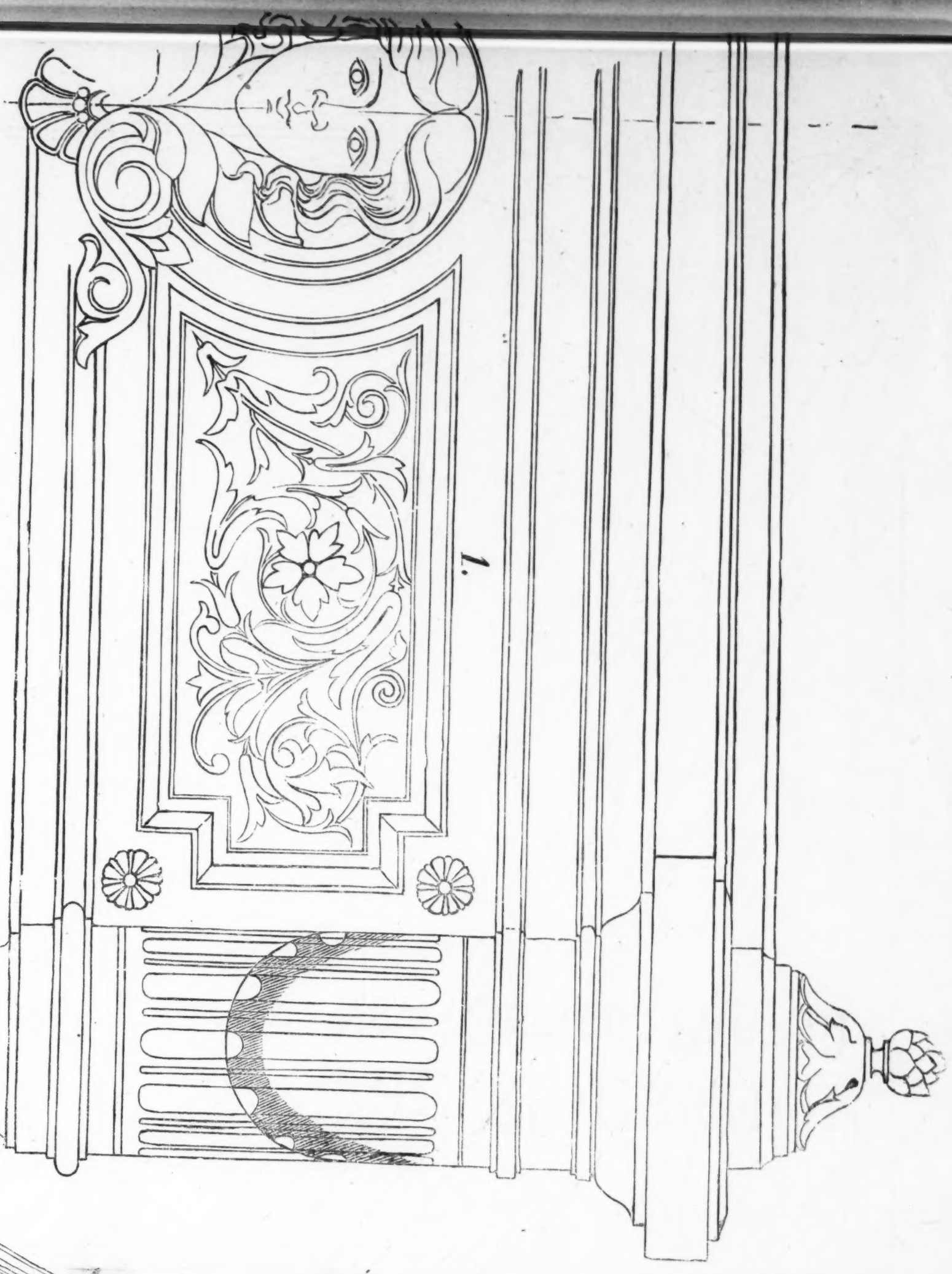












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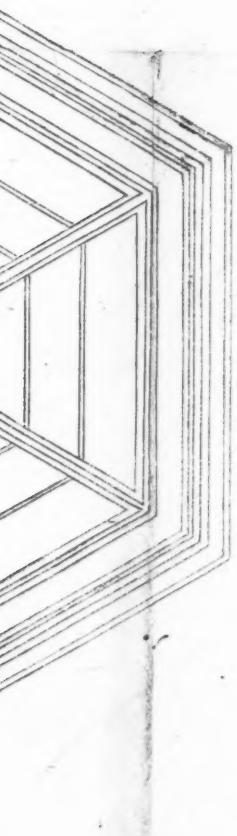

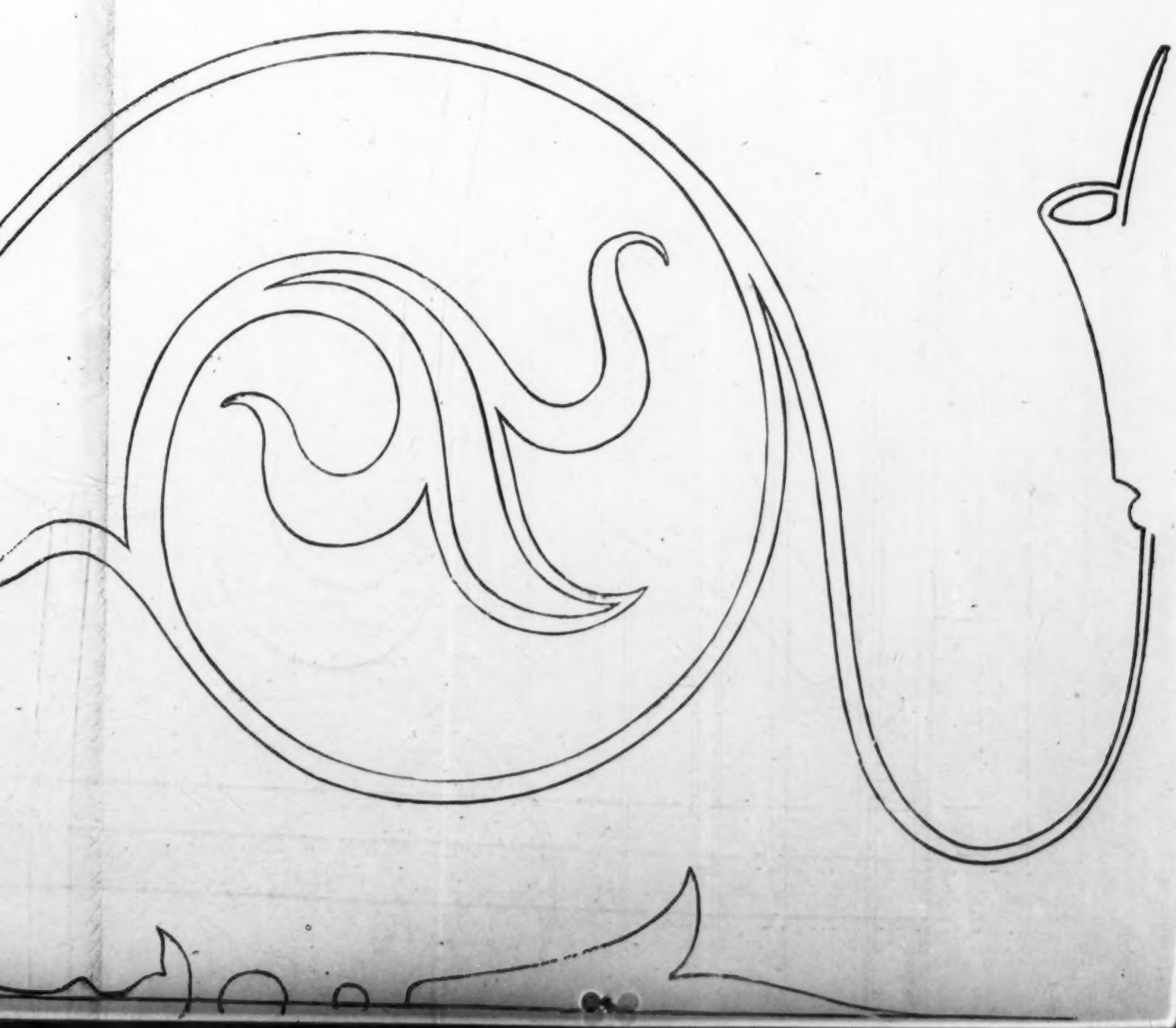

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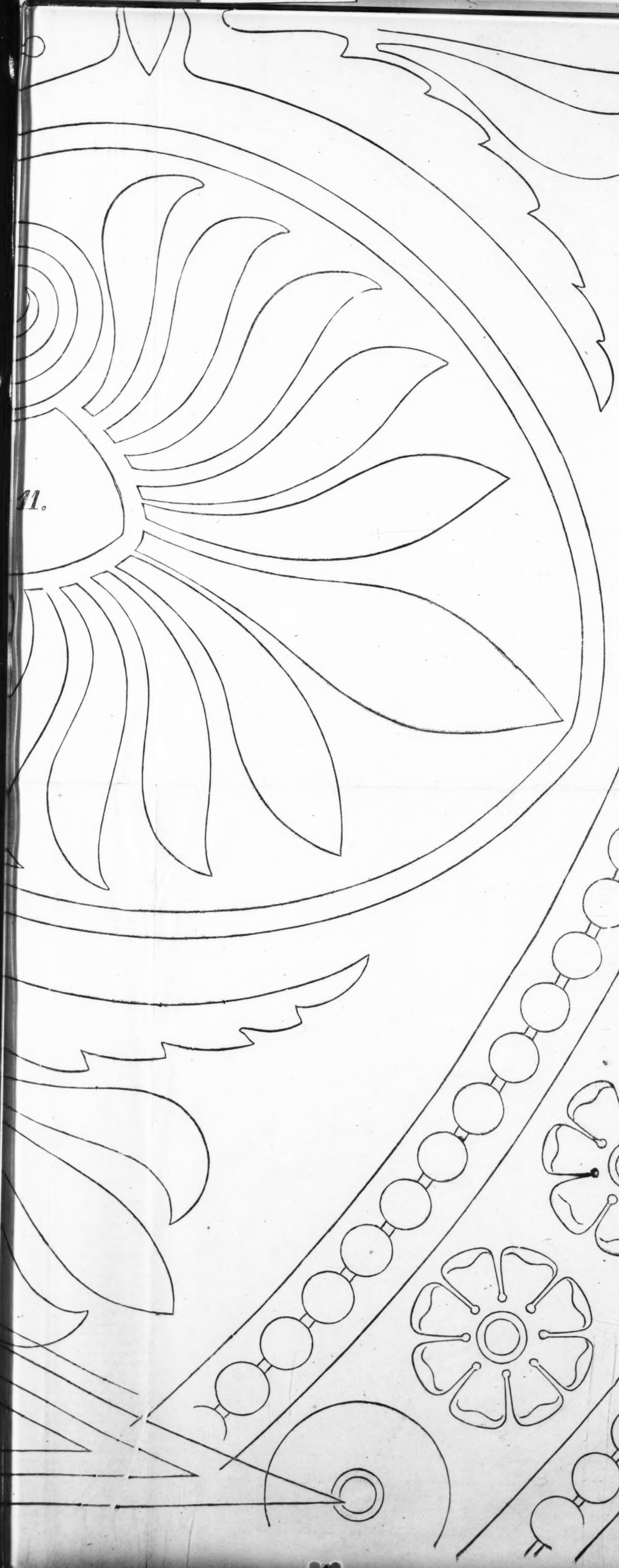

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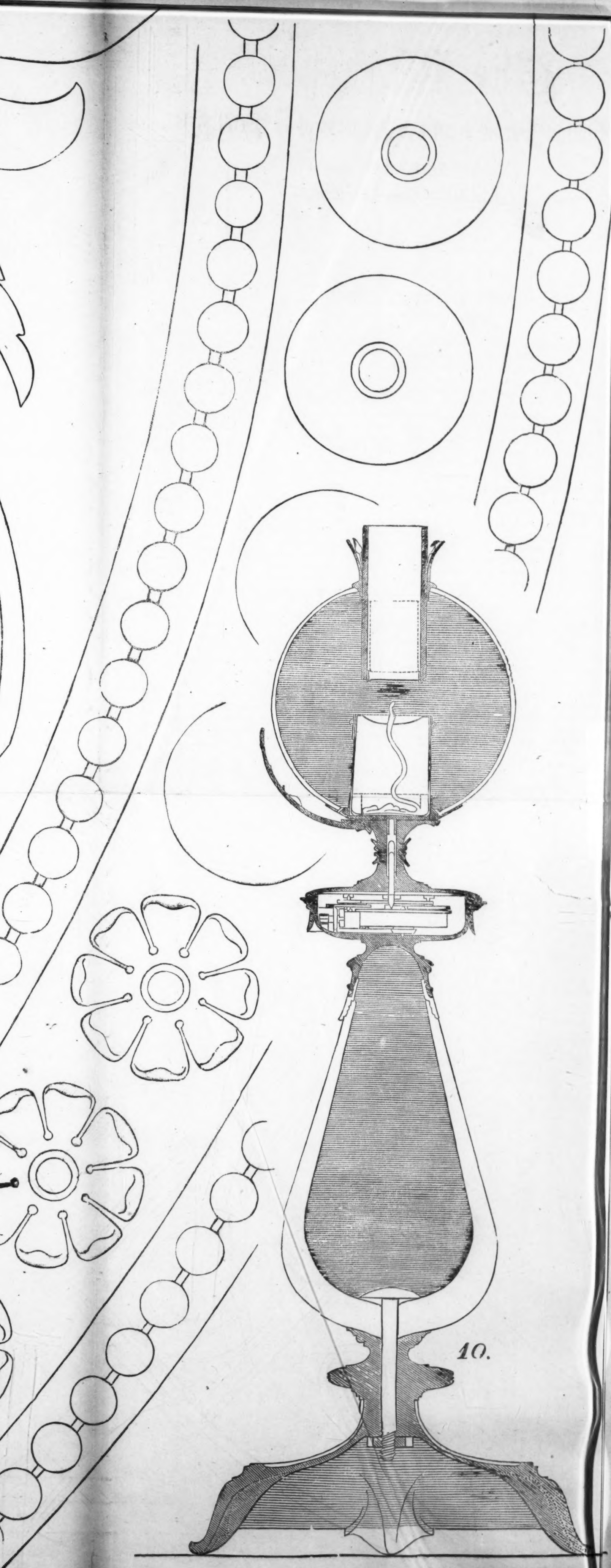

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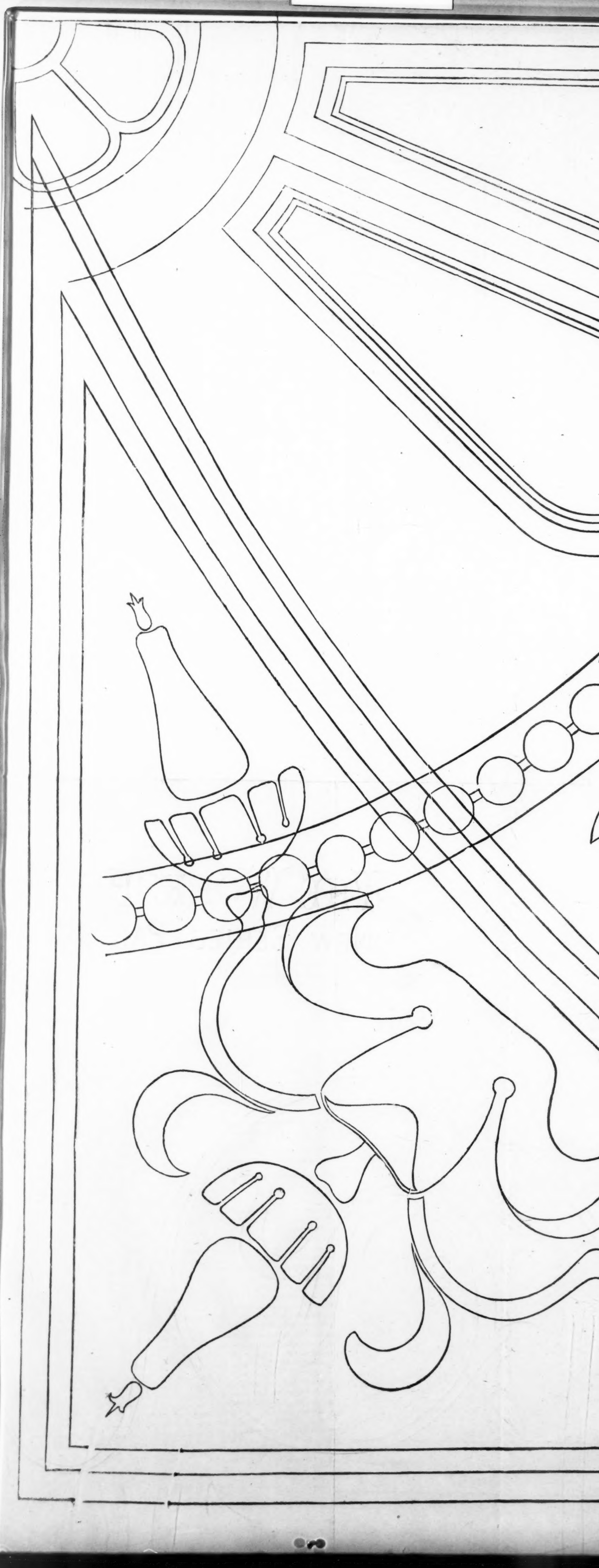
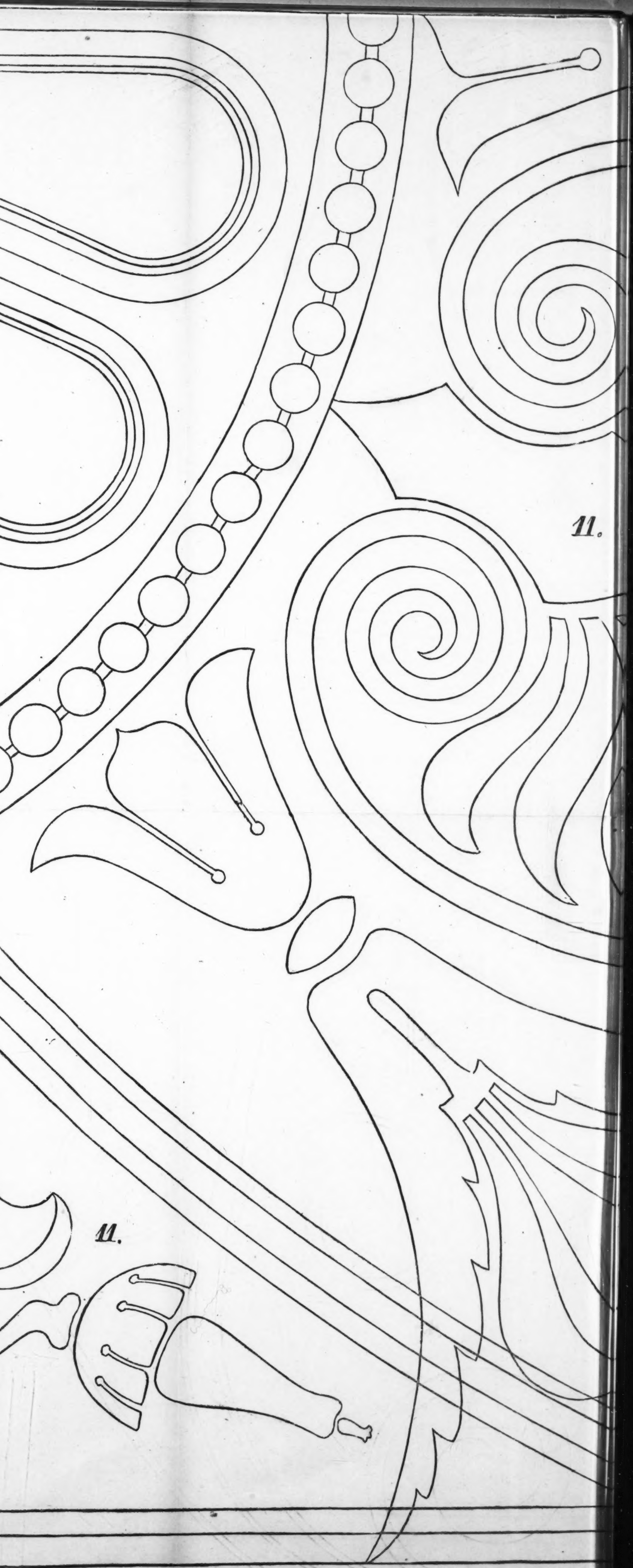
FIG. 2 PART 2

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